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ROBERT STERLING CLARK ART INSTITUTE

presents an exhibition of silver by

PAUL DE LAMERIE

MAY 10 — MAY 24

1953

LAWRENCE HALL

WILLIAMS COLLEGE

WILLIAMSTOWN - MASSACHUSETTS

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ROBERT STERLING CLARK
ART INSTITUTE

presents as its third exhibition of silver the work of

PAUL DE LAMERIE

MAY 10 — MAY 24

1953

LAWRENCE HALL

WILLIAMS COLLEGE

WILLIAMSTOWN - MASSACHUSETTS

HOURS: 9 to 12 a.m. 2 to 5 p.m.
Sundays: 2 to 5 p.m.

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ARRANGEMENTS HAVE BEEN MADE FOR

MR. PETER GUILLE

OR HIS ASSOCIATE MR. GEORGE KETTERIDGE

TO BE AVAILABLE

DURING THE ENTIRE EXHIBITION

TO ANSWER QUESTIONS

PAUL DE LAMERIE

1688-1751

PAUL DE LAMERIE, England's most celebrated Silversmith was born in Holland of Huguenot parents, and migrated to London at the age of one. When he was fifteen years old he was apprenticed to the superb craftsman Pierre Platel. In the year 1712 he started his own career as a Master Goldsmith.

De Lamerie's choice of becoming a Silversmith was greatly influenced by the fact that his father was of minor noble birth and he was therefore above working at a trade. Fortunately the craft of a Silversmith was one of the few trades not frowned upon.

The life of De Lamerie as a Silversmith should be divided into two halves, the first extending from the registration of his first mark in 1712 until that of his second mark twenty years later.* The second mark started in the last half which ended at the close of his life in 1751. During the first period De Lamerie was working wholly in the Britannia Standard, and during the second period entirely in the Old Standard.† De Lamerie's more delicate and less elaborate work (with a very few early and unexpected examples of ornate design, which forecast his later productions) was produced in his earlier period. His Rococo and highly decorative work in the latter. It took De Lamerie twelve years to change from the Britannia Standard to the Old Standard. This he undoubtedly was forced to do; as by trial he must have found that the lower standard gave him more scope in obtaining the new effects of the Rococo Epoch. During this era he rose to the preeminence of the first Silversmith of his day. There is a great difference in the flat chasing of the two periods; in the first it is extremely refined, in the latter it is less so, at times quite coarse.

Hogarth with whom De Lamerie was acquainted, had great influence on his engraving. Both men borrowed from the well-

known French designer and engraver Jean Berain. De Lamerie's early style of engraving is so like that of Hogarth, that often in describing an article made by De Lamerie, it will be said to be engraved in the Hogarthian manner. It might be of interest to note that despite De Lamerie's remarkable ability to engrave, he did not engrave his own book plate. This was done by Hogarth.

Evidence of the great esteem and rapid rise of De Lamerie to the first Silversmith of his time is shown by his being taken into the Livery of Worshipful Company of Goldsmiths in approximately five years. De Lamerie was entrusted, along with three other Silversmiths, to produce Silver for the Worshipful Goldsmiths Company to replace that which had been previously melted.

A writer of De Lamerie's obituary notice wrote "He was particularly famous in making fine ornamental plate and has been very instrumental in bringing that branch of trade to the perfection it is now in." If that was the opinion held of Paul De Lamerie at the time of his death, can we be wrong today if we echo such remarks and acclaim him for the master that he was?

First Mark Entered
February 5th 1712

Second Mark Entered
March 17th 1732

Third and Last Mark
Entered June 27th 1739

BRITANNIA STANDARD
11 oz. 10 dwts. Pure Silver + 10 dwts. Alloy

OLD STANDARD
11 oz. 2 dwts. Pure Silver + 18 dwts. Alloy

INKSTAND 1712

PAIR OF SALVERS 1724

COFFEE POT 1725

12 PLATES 1725

TAPERSTICK 1726

KETTLE AND STAND 1726

TEA TRAY 1726

COFFEE POT 1728

CUP AND COVER 1730

JUG AND COVER 1730

INKSTAND 1730-31

SALVER 1731

COFFEE POT 1731

TEA TRAY 1733

SALVER 1733

SPOON TRAY 1734

BOWL AND COVER 1735

SET OF FOUR CANDLESTICKS 1737

KETTLE AND STAND 1737

SET OF FOUR CANDLESTICKS 1738

GILT JUG AND COVER 1738

SET OF FOUR CANDLESTICKS 1738

DISH 1738

SET OF FOUR SALTS 1739

DISH 1739

CUP AND COVER 1742

CAKE BASKET 1744

CREAM BOAT 1745

PAIR OF SWEET BASKETS 1745

KETTLE AND STAND 1745-46

12 PLATES 1746

JUG AND COVER 1749

ROBERT STERLING CLARK INSTITUTE, A NON-PROFIT EDUCATIONAL CORPORATION, PRESENTS ITS THIRD EXHIBITION OF ART OBJECTS AT WILLIAMSTOWN, MASSACHUSETTS.

WORK ON THE INSTITUTE BUILDING IS ON SCHEDULE AND IT IS EXPECTED THAT IT WILL BE COMPLETED IN 1954.

THE INSTITUTE EXPRESSES ITS APPRECIATION OF THE COURTESY AND COOPERATION OF THE PRESIDENT AND TRUSTEES OF WILLIAMS COLLEGE AND THE DIRECTOR OF THE LAWRENCE ART MUSEUM IN PROVIDING SPACE FOR THIS EXHIBITION, ALSO TO MR. KARL WESTON FOR HIS ASSISTANCE IN MAKING ARRANGEMENTS.

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